

Study on the Development of Intangible Heritage Items

-- Yangjiang Saltwater Song as an Example

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Abstract: The boat-dwelling people of Yangjiang, Guangdong Province were once a group of water dwellers with a long history and specific living and production practices and cultural qualities. They improvised salty-water songs to express their feelings during daily labour and wedding customs, with rich tunes and diverse forms. In the historical evolution, a large number of boat-dwelling families living ashore, changing the way of life of the boat as a home, in the deep impact of popular culture, boat-dwelling customs are gradually marginalised, the inheritance of Yangjiang salty water songs also appeared to be a dilemma. In the new era when the protection of intangible cultural heritage is widely valued, we should recognise the urgent need for the protection of the salty water song, and seek the way of inheritance and development of Yangjiang salty water song in the light of the current reality.

Keywords: Intangible Cultural Heritage; Yangjiang Xianshui Song; Overview; Development.

1. Introduction

The ancient name of boat-dwelling people is "Dan", "Mean", "Egg", "boat-dweller", "Bo", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon", "Dragon". The ancient name of the boat-dwelling people is "sinu", "egg", "boat-dwelling", "moor", "dragon", "shark", etc. "The boat-dwelling people live in boats and fish, or they live on the waterfront, and they are also known as "dragon households". Guangdong boat-dwelling people are numerous and widely distributed. Located in the western part of Guangdong Yangjiang area is living a large number of boat-dwelling children. Yangjiang boat-dwelling family groups, due to years of distinctive lifestyle, the formation of a large number of unique living customs, such as: language, music, marriage, beliefs, etc., one of the most distinctive features of their salty water songs, salty water songs, also known as boat-dwelling songs, is a boat-dwelling ancestors through several generations of the unique folk songs passed down, is the local waterborne labouring people group created for the expression of their own thoughts, feelings and inner aspirations. It is a form of artistic expression created by the local working people on the water to express their thoughts, feelings and inner desires. In the past long old society, the boat-dwelling people have been in a social stratum full of discrimination and oppression, and their political status is extremely low, so the salty water song is a kind of cathartic way for them to express and lament their bitter destiny, and it is also one of the spiritual pillars for them to take solace in. It was not until after the founding of New China, under the instruction of Premier Zhou Enlai and the implementation of relevant policies, that boat-dwelling people began to settle on shore on a large scale. Saltwater songs began to reflect the life and journey of the boat-dwellers after they settled ashore. Over the years, although the objects and contents of the songs sung by the boat-dwellers have changed, the rhythms of the salty-water songs have remained unchanged, and have always been deeply embedded in the hearts and minds of the boat-dwelling people. However, in recent years, under the deep impact of

popular culture, the inheritance and development of Yangjiang boat-dwelling salty water song has also seen some difficulties. As a provincial intangible cultural heritage project, we should be fully aware of the urgent need to protect it and seek the inheritance and development of Yangjiang Saltwater Song in the light of the current reality.

2. Overview of Boat-dwelling People in Yangjiang Area

Among the boat-dwellers in Yangjiang region, there is a difference between "freshwater boat-dwellers" and "saltwater boat-dwellers". "Freshwater boat-dwellers are mainly distributed along the inland river of the Mo Yangjiang River and the coastal harbours of Dongping, Zhapo and Shabao, with the largest population in Dongping and Zhapo. Saltwater boat-dwelling people are mainly distributed in Shapu, Zhapo, Dongping and Nanpeng Island, and the population is more concentrated in Shapu". Zhapo town in the southwest end of Hailings Island, the town has five fishery management area, one half fishery and agriculture management area, four communities, the total population of about 45,900 people, Shagpai town is located in the southwest coast of Yangxi County, jurisdiction over the management of fishery committees four, four village committees, community neighbourhood committees, the town's total population of about more than 30,000 people. Yangdong County Dongping Town is located in the southeast of Yangjiang City, the town has jurisdiction over 9 fisheries committees, 10 village committees and 1 neighbourhood committee, with a total population of more than 42,000 people. It can be seen that the total population of Yangjiang's boat-dwelling areas to be settled is about 120,000 people.

3. Overview of Yangjiang Xianshui Song, a Non-Heritage Item

3.1. Analysis of the Formation of the Salty Water Song

In what era did the salty water song actually arise? There is

no clear conclusion at present. However, it is certain that the salty water song was formed as a unique art form of the water boat-dwelling family as a result of the creation and reproduction of this special ethnic group. Qu Dajun, a famous scholar and poet in the late Ming and early Qing dynasties, wrote in his book *Guangdong New Words*, Volume 12: "Egg people also like to sing. On wedding eve, two boats meet. When a man wins a song, he leads a woman across the boat" [Qu Dajun. *Guangdong Xinyi* [M]. Beijing: Zhonghua Shuju, 1985, 361.]. In the early Qing Dynasty, Wang Shizhen, a poet, writer, and theorist of poetry, wrote "Bamboo Branch Lyrics": "The tide comes from the shore of Hao to catch the waves of the river, and the fish and algae are netted by the door. On both sides of the river, the painted fences are red, and the Dan boat sings a song of wooden fish". From the above works, it can be seen that the salty water song was an important part of the life of the ancient boat dwellers on the water, no matter it was a wedding, a funeral or a laundry, you can hear the melody of the salty water song. This is how the salty water song has been passed down from generation to generation among the water boat-dwelling families, and has been sung in the folklore for a long time till now.

3.2. Phonetics and Tunes of Yangjiang Saltwater Songs

"The native language of the boat-dwelling people of Guangdong and Guangxi is the Cantonese dialect Danjia, which is very similar to Cantonese Guangzhou dialect, but with proprietary words". Within Guangdong Province, Yangjiang City is considered to be a city with a very distinctive phonology, and its regional culture and artistic expression will be different, so understanding the dialect of the Yangjiang area will be of great help in understanding the Yangjiang Saltwater Songs. "Within Cantonese, according to its characteristic differences, it can be divided into five pieces, such as the Guangfu piece, the Siyi piece, the Gaoyang piece, the Goulei piece, and the Wuhua piece, which are also five subzones", and the main dialects of the Yangjiang area belong to the Gaoyang piece of the Cantonese language. Yangjiang is located at the opening of the Moyang River, and has historically been influenced by four cultures, including the native Slang Prairie culture, the migrating Han culture of the Central Plains, the neighbouring Minke culture and the foreign overseas culture, with as many as eleven tones in the language. Compared with Guangzhou dialect, Yangjiang dialect has a much higher and sharper voice, and the breath is used in a different position. In terms of consonants, the Yangjiang dialect does not differ much from Guangzhou dialect, and in recent years there has been a partial epitome of Mandarin. Yangjiang salty water song has always been sung in Yangjiang dialect, and is spontaneous verbal improvisation, the tune is fresh, sung from the heart, the rhyme is natural, a breath of air, euphemistic and lyrical, pure and simple and has a certain and local flavour. Yangjiang Xianshui Song is relatively simple and easy to sing, most of the tunes are in C major as the basic key of the five-tone national plumage and levitation modes, the structure is usually composed of a single section by the upper and lower two phrases, or by four phrases to form a compound section, each phrase consists of seven or eight words, and the end of the sentence rhymes with plain tone, which makes the rhyme scheme very beautiful. The biggest feature of Yangjiang Xianshui Song is that the melody of the tune does not change, but the lyrics can be improvised by thousands of people at any time. Therefore, the same tune

can change in size when sung by the same boat-dweller many times.

Due to the hard life of the boat-dwellers in the past, they had no musical instruments and no chance to master the knowledge of music theory, so Yangjiang Saltwater Songs had no musical introductions and accompaniments. In order to avoid monotony, the boat-dwelling people designed a calling phrase at the beginning of each line of the salty water song, which can also play a role in attracting the audience's attention, such as "Aiya Li", "Crowd Na", "Fine Sister", "Brother", "Brother", "Brother", "Brother", "Brother", "Brother", "Brother" and "Brother". "The latter two are the daily names for sister and brother in the Yangjiang dialect, and the boat-dwelling people on Hailing Island in Yangjiang City call this singing style "Sighing for Brother and Brother" or "Sighing for Ancestors". The people of Guangdong Province on Hailing Island in Yangjiang City called this singing style "Sigh Brother and Brother" or "Sigh Ancestor". Subsequently, due to the attention of the community to the salty water song enthusiasts, coupled with the local salty water song inheritors and successors at all levels and the innovation of the professional artists of the Yangjiang salty water song, the original monotonous style of the Yangjiang salty water song style has changed and innovated, the Yangjiang salty water song from the era of unaccompanied accompaniment to the era of accompanied music. Among these innovators, the most representative one is Mr Chen Changqing of Dongping Township, Yangjiang County, Yangjiang City, who has made a great contribution to the reform and progress of the Yangjiang Saltwater Song by being both the inheritor of the provincial intangible cultural heritage of the Song as well as the "Guangdong Folk King of Songs". In addition, another characteristic of the salty water song is that the rhythm is free, often changing beats, accompanied by moving phrases. Therefore, the same salty water song with the same tune and melody in Yangjiang will be sung in different ways by different boat dwellers.

3.3. Classification of Yangjiang Saltwater Songs

Saltwater songs have accompanied the boat-dwellers in every aspect of their lives since their birth, and they have used their simple regional dialects to combine them into beautiful folk songs, which they use to record their joys, anger, sorrows and happiness, and to depict all the scenes of their recuperation and rest. According to the author's field research in the living area of Yangjiang boat-dwelling people in Guangdong Province, based on the contents expressed in Yangjiang salty water songs, they can be classified into three major categories of songs, such as production and labour, life exchanges, and marriage and funeral customs.

3.3.1. Production and Labour

Throughout history, the hard labour of boat-dwelling people on the water has included a great deal of heavy physical work. For example, carrying boat cargo, purchasing supplies, setting sail, raising sails, loading and unloading fish, and so on. Whenever they do heavy work, the boat-dwelling people spontaneously yell and chant rhythmically to achieve unity of pace, coordination of labour and encouragement. This kind of salty water song belongs to the type of labour call, for example, the salty water song "Boatman's Call" is a representative labour call that is often used by the water-dwelling people when loading and unloading fish and goods on the seashore, and it adopts the mode of a leader and a

multitude of chants, which makes the boat-dwelling people work in a consistent pace and exert their strength with tension and relaxation. Due to the development of modern technology, the degree of mechanisation and automation of fishery labour of the boat-dwelling people has been greatly increased, therefore, the "Boatman's Horn" is seldom sung nowadays.

3.3.2. Life Communication

Not only do boat-dwellers often use synchronous chanting to control and unify the beat of movement and improve production efficiency in labour production, they also like to use chanting of salty-water songs to express their thoughts, feelings of joy, anger, sadness and different emotions deep in their hearts. Whether in festivals and happy times or in the time of family and friends gathering, or even when men and women are in love with each other, they are accustomed to use the chanting of salty water songs to meet friends with songs, to convey their feelings, to relieve their boredom and to pass on their sentiments. For example, the Yangjiang salty water song "Love Song" sings, "From afar, I see my sister like Guanyin, I want to cross the river and the water is deep. I rolled up my trousers and dipped them over my neck, and I was willing to die for my sister. The song depicts a man expressing his love for his beloved through singing.

3.3.3. Wedding and Funeral Customs

As a unique cultural phenomenon of the boat-dwelling people, salty water songs are also essential at important moments of weddings and funerals. For example, when the bride cries for marriage, the bride expresses her unwillingness to give up her parents through chanting, and sings her gratitude to her parents for raising her. For example, in the Song of the Ceremony Boat, "(Matchmaker) the ceremony boat is slowly dipped, and the hooks are driven to the end of the ingots to wait for the hour. This ritual boat (more) boasts the world, and goes to my elder brother (house enterprise) to tell the problem". This song is Yangjiang water boat-dwelling people in the marriage during the "over the gift" ceremony when the salty water song, "over the gift" ceremony is generally in the first three days of the wedding, the groom's family will be wedding gifts into the bamboo hamper, sent by boat to the bride's family to get married on board, in the Throughout the gift-giving ceremony, the chanting of salty water songs is the most important method of communication and emotional exchange. The water-dwelling boat-dwelling people are also similar when they hold "white wedding", and their descendants often express their grief for the deceased when they sing "Crying for Milk", "Crying for Milk", which reads: "The filial son's tears are wet with bitterness, and he first tells his mother that he knows it under the shade of his mother. I'm sorry to hear that, but I'm sorry to hear that, but I'm sorry to hear that, but I'm sorry to hear that, but I'm sorry to hear that. When the time comes for the milk to leave the sun, there will be no bitter breaks in the hearts of men and women". In the chant, the filial sons and daughters cry out their love for their deceased mothers, and when they open their mouths, they can't help but "wet their clothes with tears" or even "break their intestines with bitterness," and every word and tone of their voices expresses the children's deepest condolences for their deceased mothers.

3.4. Yangjiang Xianshui Songs' Chanting Forms

There are many forms of chanting in Yangjiang Xianshui Song, but the most common are duet singing and solo singing,

with male and female question-and-answer duet singing being the most common. When men and women sing in question-and-answer couplets, the structure of the song is generally the same for both sides, with the male side chanting the first and second lines, and the female side chanting the third and fourth lines, and the male side generally ending their singing at the end of the second line with the phrase "Auntie Hey", while the female side generally ends their singing at the end of the fourth line with the phrase "Brother". The male side usually ends the song at the end of the second line with "Auntie Hey", while the female side usually ends the fourth line with "Brother Brother". In the past Yangjiang salty water song in the male and female love song duet accounted for a large proportion, because in the past most of the boat-dwelling people are living, working in the rough sea, the face of the vast expanse of water, they are often in the middle of the labour will be through the salty water song duet, to enhance their feelings for each other. Especially some young men and women who are in love for the first time will often sing and interact with each other during their free time, adding colour to their lives in the form of music and increasing the chances of emotional exchanges.

4. The Current Situation and Countermeasures for the Inheritance and Development of Yangjiang Salty Water Song

4.1. The Current Situation of the Inheritance and Development of Yangjiang Salty Water Song

Yangjiang salty water song comes from the life experience of boat-dwelling people on the water, through the collective singing and processing and sublimation into the memory of the community and cultural representations. As a cultural carrier, it has been transmitted within the group to achieve the transplantation and reproduction of cultural genes. Since the reform and opening up, all aspects of social development have achieved great results, and the life of the boat-dwelling people has become more and more prosperous. But the unique characteristics of the boat-dwelling salty water song is facing a relatively embarrassing situation, according to the propaganda department of yangjiang municipal party committee and yangjiang city federation of literature and other departments jointly carried out a special survey shows that the number of people who can sing boat-dwelling salty water song in yangjiang area is declining year by year, and often take part in the activities of the salty water song chanting only more than 50 people (will be created by only one or two people), the youngest of whom is already close to 50 years of age, the oldest has been more than 80 years old. The youngest of them is nearly 50 years old, and the oldest is more than 80 years old. It can be seen that the cultural card of local boat-dwelling people's salty-water song is facing a situation of not being able to make ends meet in the development of inheritance, and the thinness of the attitude of some local boat-dwelling people towards their own traditional culture and their disapproval of it have made it difficult for this kind of cultural brand to be sustained.

After the 18th CPC National Congress, socialism with Chinese characteristics entered a new era, the speed of economic development in Yangjiang City has soared, under the leadership and attention of the relevant departments, the

non-genetic inheritance of Yangjiang boat-dwelling people's salty-water song has also been developed rapidly. In November 2013, under the careful organisation of the Protection Centre of Intangible Cultural Heritage in Yangjiang City, and after the Guangdong Provincial Department of Culture determined that the People's Government of Guangdong Province approved the announcement of the traditional music Yangjiang Saltwater Song was successfully selected as one of the fifth batch of provincial intangible cultural heritage list in Guangdong Province. What's more, Chen Changqing (male), the "Saltwater Song King" of Dongping Township, Yangdong County, was recognised in November 2014 as the representative bearer of the fourth batch of provincial intangible cultural heritage projects in Guangdong Province. In the same year, Li Xiaoying (female) from Dongping Town and Yang Ai (female) from Hailing Island were recognised by the Bureau of Culture, Radio, Film and Television of Yangjiang Municipality as the municipal representative inheritors of the intangible cultural heritage item "Yangjiang Saltwater Song". Since then, there have been festive performances of the salty water song at the Lotus Root Festival in Dongping, Yangdong, the opening of the fishery in Zapo, Hailing Island, and the Beggar's Tale Festival in Shabao, Yangxi, where the inheritors and enthusiasts have been able to find a small stage for themselves. On the other hand, activities to bring traditional non-heritage culture into schools have been initiated under the advocacy of the cultural and education departments. For example, Yang Changxi, the leader of the Zhapo Saltwater Song Team, is regularly invited to local primary schools with the team's backbone to explain the culture of boat-dwelling people and perform boat-dwelling people's saltwater songs, which are very popular among the children.

However, in today's highly developed Internet and mass media, the inheritance of the salty water song also has some other problems, such as: the rapid development of new media has greatly compressed the survival space of Yangjiang salty water song to a certain extent; the network media has transformed and packaged the salty water song, which makes it deviate from its true appearance to a certain extent; and the limited cognitive level of the mass media on traditional culture has a direct impact on the dissemination effect and dissemination scale of the salty water song in Yangjiang. The limited level of the mass media's knowledge of traditional culture has a direct impact on the dissemination of Yangjiang salty water song.

4.2. Countermeasures for the Inheritance and Development of Yangjiang Salty Water Song

In today's rapid development of new media, in order to realise the inheritance and protection of Yangjiang Xianshui Song, it is possible to make use of the mass media platform in the era of "Internet+" to empower and enhance the influence and cultural radiation of Yangjiang Xianshui Song.

First of all, the traditional print media should be fully used to widely disseminate correct cultural patterns and orientations. Monographs or edited books have certain knowledge and information authority, so you can organise the publication of monographs or columns of publications on the theme of Yangjiang boat-dwelling people and Yangjiang boat-dwelling salty water songs, and at the same time, incorporate Yangjiang salty water songs into the system of local

characteristics of folk songs, which will enable more people to have a more comprehensive and systematic understanding of the Yangjiang boat-dwelling people and Yangjiang salty water songs, and promote the development of Yangjiang salty water songs and obtain a wider range of influence. Secondly, it is necessary to collate and publish the songs in a timely manner.

Secondly, the lyrics of Yangjiang salty water songs and common music tunes handed down to the present day should be collated and published in a timely manner, so that the original salty water songs handed down by generations of Yangjiang boat-dwellers can be recorded and better studied, inherited and innovated by the present generation. Combined with the literary works and real life in the new era, we should broaden the theme of the salty water song, and more vividly convey the spiritual qualities of the salty water song of Yangjiang boat-dwelling people. Once again, we should give full play to the advantages of the Internet platform to create an excellent publicity environment for Yangjiang salty water songs. Relying on the Internet, we should expand the digital platform for publicising and displaying Yangjiang's salty water songs, establish and improve websites and public numbers for researching and displaying Yangjiang's salty water songs, and widely interact and communicate with the public. In addition, the current status of Yangjiang salty water song should be displayed through static images, three-dimensional animations, and video presentations, and its research results should be opened regularly; so that the public can contact and appreciate Yangjiang salty water song at any time.

5. Conclusion

Yangjiang Saltwater Song, a provincial non-heritage project, is an important part of the regional culture of Lingnan, a reflection of the life and experience of Yangjiang boat-dwellers, which demonstrates the life style and emotional imagination of the boat-dwellers on the water from many angles. Nowadays, with the highly developed mass media on the Internet, the customs of boat-dwelling families have been gradually marginalised, and the inheritance and development of Yangjiang salty water songs are in a difficult situation. We should take advantage of the mass media platform in the network era, widely disseminate correct cultural patterns and orientations through the full use of traditional print media, timely collate and publish the lyrics of Yangjiang salty water songs and commonly used musical tunes passed down to the present day, and create an excellent publicity environment for Yangjiang salty water songs in the new media and other countermeasures, so as to open up a broad space for the development and diversified forms of dissemination of Yangjiang salty water songs, and also to make Yangjiang salty water songs in the intangible cultural heritage inheritance and innovative development of Yangjiang salty water songs. It will also enable Yangjiang Xianshui song to go steadily and far on the road of inheritance and innovative development of intangible cultural heritage, and get better and better.

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